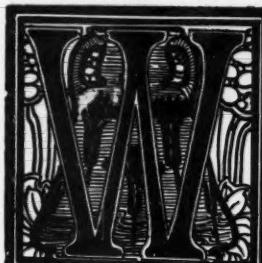


KERAMIC STUDIO

Vol. XVI, No. 10.

SYRACUSE, NEW YORK

February 1915



We have given up this issue of *Keramic Studio* to the exhibit of the Kansas City Ceramic Society, knowing that our subscribers will appreciate the trouble that Society has taken in sending working drawings of many of the designs that are shown on the finished pieces in the photographs and especially those which are accompanied by drawings of the flower from which the design is conventionalized. We feel that our naturalistic friends will be pleased as well as those who devote themselves to the conventional, for this exhibit shows all stages of conventionalization from the flower drawing, through the semi-conventional arrangement to the purely abstract design. It is a highly creditable showing and reflects great credit on the society. We have such an abundance of exhibition material that we are almost at a loss to find room for it in *Keramic Studio* before it is an old story. The March issue will contain the exhibit of the Keramic Society of Greater New York, with the color schemes used by the decorators. This society has used smaller groups and larger photographs, which example other ceramic societies would do well to follow, as the illustrations are much clearer. Another feature which should be noted is the grouping of each decorator's work by itself, when of sufficient number and importance. We still have the Burley Exhibit of Chicago which will appear in April. It has been waiting a long time, but we felt the societies had the first claim to space.

The March issue will contain also the lists of winning designs in the "Bridal China" competition. Except for the Burley Exhibit the April issue will be the Bridal Number, containing all the winning designs, so that they may be worked out in time for June weddings.

* * *

A new book on the editor's table is "Clay Modeling in the School Room," Ellen Stephens Hildreth author, Milton Bradley Co., Springfield, Mass., publishers, a manual of instruction in clay modeling for the kindergarten and school, used in the public kindergartens of St. Louis, and also in the normal school. The author claims that with it any one can learn to model and any child learn to see form.

Another new arrival is the "Art Course for Chicago Public Schools," in a series of eight years, illustrated both in black and white and color, Scott Foresman & Co., publishers, Chicago. This contains much valuable material in the way of color reproductions of fine old crafts work, prints, fabrics, etc., and should be useful to the ceramic decorator as a reference book of color schemes, motifs, etc.

* * *

We would ask our various contributors not to send any more material at present until we ask for more on the editorial page. We have had to refuse much good drawing lately, as we have accumulated such a quantity of good material that we must use before stocking up again. It is astonishing how both quantity and quality of ceramic designs continue to increase. Surely this movement must result in something quite worth while.

Next month the San Francisco Panama Exposition will open, and from all accounts will have quite as varied an exhibit as originally planned, in spite of the war. The Arts and Crafts will be installed in the Palace of Varied Industries and will have a good representation from many of the best crafts workers. The editor hopes to be able to write for *Keramic Studio* a thorough account of all ceramic work at the Exposition, as naturally she will haunt the vicinity of her own exhibit of porcelains and have plenty of time to see all that there is of related art.

Many inquiries have been received already in connection with the holding of the Four Winds Summer School at San Francisco this coming summer, and we would like to say here for the benefit of others, that much as we regret to be unable to help out those who have not great means and would like to find employment to eke out expenses at San Francisco, we have all the assistance already planned that we could possibly use. Mr. Robineau goes to San Francisco the middle of February to install our exhibit, and we hope very shortly thereafter to be able to say definitely just where and when and for how long the school will be held, and will put the announcement in *Keramic Studio* for the benefit of inquirers.

Any one wishing to meet Mr. Robineau at that time may address him care of the Arts and Crafts Section of the Palace of Varied Industries. We hope some good California friends will come forward to show us just the nicest and most convenient place for the Summer School and the scholars. We hope that many of the old faces will appear among the new, for that will mean that these troublous times have not hit them too hard and we wish you all, whether intended students or not, the great pleasure of seeing that beautiful collection of buildings designed by Jules Guerin, which has taken its place so lovingly in the setting of the golden sun, blue skies and fine greenery of that fairy west.

* * *

Since, at the beginning of the war, there were fears that the supply of china for decorating would become extremely short, we have not heard of any complaints of any difficulty in securing the different wares, and the prices do not seem to have increased more than is justified by the extremely high rates of freight and insurance. We hope that from now on the situation will improve in this respect, and, as business generally in the United States seems to be recovering from a long period of hard times, we look for good times coming again for china decorators.

* * *

CLUB AND STUDIO NOTES

The Buffalo Keramic League conducted a very successful sale the first two weeks in December. A new departure which may be copied by other clubs throughout the country was that the League rented a store on the main street and were fortunate in securing excellent notices in the different papers. Our correspondent informs us that the work was of excellent merit showing originality and fine technique and that the display of flown enamel and lustre work was of exceptional excellence.

Miss Laura Stoddard is conducting the classes in ceramics at the Chicago Art Institute until Mrs. Walker's successor is appointed.

DESIGN AND ITS APPLICATION TO PORCELAIN

Henrietta Barclay Paist

PROBLEM XIII. COLOR HARMONY

"Music is equipped with a system by which it defines each sound in terms of its pitch, intensity and duration. So should color be supplied with an appropriate system, based on the hue, value and chroma of our sensations. . . The study of color finds immediate and practical use in daily life. It is a needed discipline of color vision, in the sense that geometry is a discipline of the mind and it also enters into the pleasures and refinement at every step." —Munsell.

IN taking up the subject of color we are governed by the same principles as in our problems of construction, i. e., Rhythm, Balance and Harmony. To know good color, to really form judgment and appreciation of color harmony, one must, besides studying scientific basis of color, go to Nature and to the Art of the Past, for inspiration. Each Nation in its turn has contributed something to this wealth. Especially rich in this respect is the Art of Italy during the sixteenth century. The Japanese have contributed largely; almost every article they produce is an Art expression complete in its composition and color. Learn from the past, it is invaluable as inspiration, but do not copy what has already been done. Study rather the spirit which inspired it and the conditions under which it was created. In the words of Walter Crane "we of this age may well treasure the priceless fragments of Art as an inheritance of the past, but let us not forget that Beauty is a living force, having its own recurring seasons, growth, perfection, decline and renaissance. We are the trustees, as it were, of the common property of beauty."

Color is at once the most fascinating and complicated of all art studies. Out of the thousand combinations it is difficult to know which are fine and which are commonplace; to be able to select the best from these endless combinations requires taste and judgment. How to educate the taste and form a judgment is our problem. A superficial study of the Art of the Past is not sufficient. There are reasons for everything. We stated in the beginning of this course that we would proceed by logical reasoning and not be guided by the emotions. There are laws of Art that are as fixed as the laws of gravitation and attraction. To gain any definite idea of color harmony and color balance, we must understand the *attractive force of colors*. We must have a system and a nomenclature that will be as definite as that of music. We have been "cramped by the poverty of color language" and as to color names one has only to recall the lists of colors provided for the Keramic student—the incongruous and bazaar nature of the names—misleading and meaningless—to feel a sense of helplessness and hopelessness. A scientific study of color and color harmony, terms and definitions, will substitute order for chaos—knowledge for feeling—will equip us with a definite understandable system, refine and educate the taste and open the eyes to beauty hitherto undreamed. Here again we are hampered in the illustration of our text by the difficulties and expense of color reproduction. We will, however, by the aid of our diagrams, try to give a definite idea of the elementary colors, their names, relative position, attractive force, and possible combination.

Savages and very young children love color in full intensity. They were so used by all the primitive races. The Egyptians used five colors, yellow, red, orange, green and blue, in their primitive way and symbolic sense. The early American Indians used four in the same way. The uncultivated taste calls for pure strong color and strong contrasts. There is a psychological reason for this. Pure, strong colors, besides attracting the eye, excite the emotions and stimulate.

As the race advances intellectually and spiritually, the

emotions are checked by reason, by mental and moral control. The eye becomes tired of the strain of over-stimulation and calls for rest. This is obtained by reducing the colors to less intensity. *Pure colors have the strongest attractive force for the eye. Greyed or softened colors have less in proportion to the degree of neutralization.* Hence we reduce the *quality* of a color as we increase the *quantity*, and vice versa. We do not write or speak always in italics or strong phrases—we reserve these for accent—to emphasize a strong point. So in the language of color we try to use colors according to their attractive force, softening for large areas and reserving pure color for emphasis.

Notice in Nature the proportion of positive colors to that of the greyed or softened colors. We find in sunsets, in some flowers, insects and in the plumage of tropical birds, colors in their full intensity; but these examples are rare when compared to the wealth of greyed colors we see all about us. The designer in every department of Decorative Art may well follow this suggestion of nature, avoiding brilliant hues and combinations until a thorough appreciation of Color Harmony is cultivated.

*It has been found impossible to reproduce in color Mrs. Paist's color chart. In next number we will give it in black and white. For illustrations in color students should apply direct to Mrs. Paist.

(TO BE CONTINUED)

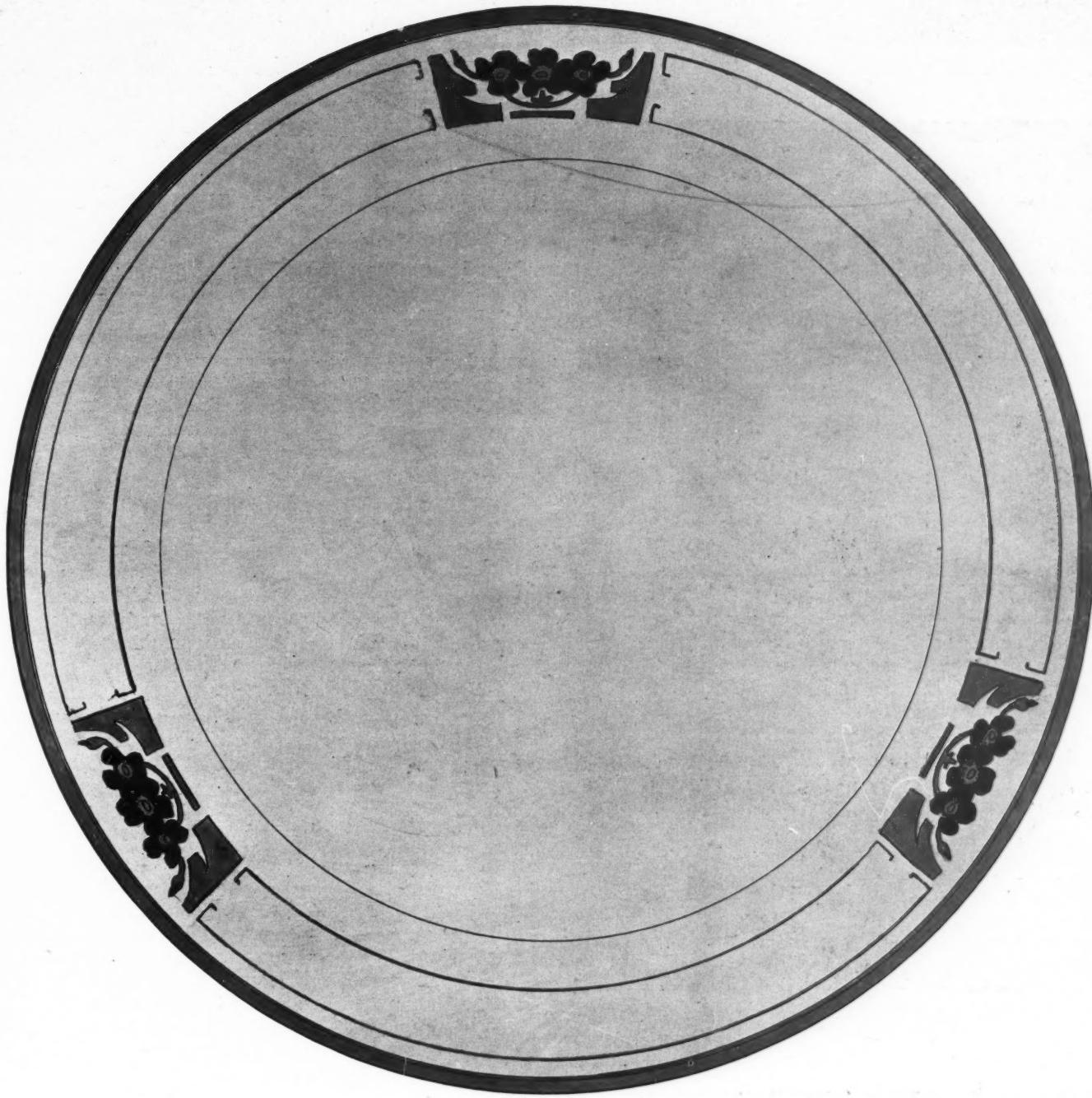


VASE AND CHRYSANTHEMUM STUDY

Mrs. J. A. Edwards

OUTLINE in Black. Fire. Center of flowers Yellow Brown and Lemon Yellow. Leaves Grey Green and Shading Green. Tint entire vase with Brown Green and Violet at bottom shaded into light Violet at top. Clear out flower. Paint leaves second time if necessary.

EXHIBIT OF KANSAS CITY KERAMIC CLUB



PLATE—MRS. G. W. SMITH

Outline, narrow bands and stems are gold. Second fire—Oil leaves, buds, stems and outer band and dust with Florentine Green. Oil flowers and dark spots in bud and dust with 1 part Cameo 1 Peach Blossom. Retouch Gold.

EXHIBIT OF KANSAS CITY KERAMIC CLUB

KERAMIC STUDIO



Mrs. Cuthbertson

Mrs. Barker

Mrs. Cuthbertson



Mrs. Moore

Mrs. Moore

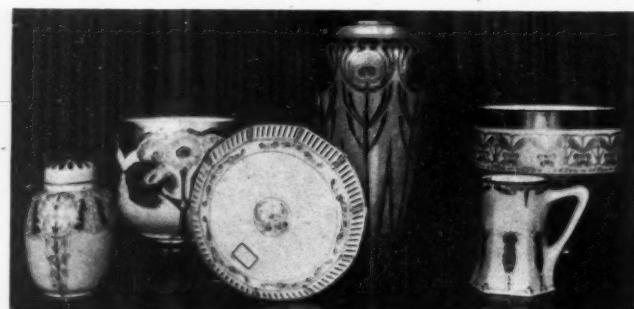
Miss Harris

Mrs. Moore



Mrs. Tenant

Mrs. J. A. Edwards



Mrs. Lucien Edwards

Mrs. Crotty

Mrs. Daly
Mrs. Bilheimer

Mrs. Bilheimer

Mrs. Daly



Mrs. Findley

Mrs. Gibbons

Mrs. Findley

Mrs. Findley

Mrs. Gibbons

Mrs. Gibbons

Mrs. Gibbons

THE Kansas City Keramic Club held its eighteenth annual exhibition in May. The work this year showed a very marked improvement over previous exhibitions both in originality of design and execution. This was due largely to the all-day working meetings, which were held twice a month during the year at the studio of Mrs. Hannah W. Cuthbertson, the president of the Club. At these meetings flower drawings were made from life and the motif for conventional designs taken from them and adapted to various pieces. A number of these drawings were shown and were most interesting.

The competition this year was for the best design for a breakfast set, a plate and cup-and-saucer were shown. The judges selected the design of Mrs. J. N. Moore as the most attractive and appropriate—a dark blue band broken by tiny conventional roses in pink with a medallion in center. Mrs. Daly secured second place with a simple design in gold and lustre. Miss Halbert third—a pleasing combination of dark blue and silver.

There were a number of beautiful pieces in Mrs. Cuthbertson's exhibit, but perhaps her breakfast set of Satsuma with a chrysanthemum design in dull blue, dull green yellow and a touch of orange was most admired; while a tiny jar in chrysanthemums in black, red and green was the gem of her collection—the color scheme was charming and unusual.

Mrs. J. Edward Barker showed several pieces of Satsuma; a large bowl in enamels; and a little Sedji flower pot with a quaint design.

Mrs. J. A. Edwards was represented by a pleasing breakfast set; a jardiniere in browns; and a vase in a dandelion design that was very good. Mrs. T. T. Tenant's tea set in grapes with a tray to match was odd and attractive.

Mrs. Lucien Edwards exhibited a handsome flower pot in a cineraria design, colors blue green and silver; a Satsuma jar in enamels; and a fruit bowl in trailing arbutus.

Mrs. H. C. Crotty showed an artistic vase, peacock feather design in green and gold lustre with orange and blue in the eye; a flower pot; and a stein with design in tones of brown and yellow lustre.

Conspicuous in Mrs. G. H. Bilheimer's exhibit was an electrolier in enamels, primrose motif in soft pinks, lavenders, greens and gray that attracted much attention; an ice tub in lavender and green lustre and silver; and a bowl in ochre pod design.

Mrs. J. H. Daly displayed an excellent flower pot in brown and orange lustres, vase in lotus flower, and a bon bon in pink and green.



Mrs. Wernex

Mrs. Widick

Mrs. Wernex

Mrs. E. A. Finley—a Belleek bowl in enamels, well designed and executed; a fern dish in pine cones in two shades of gold and lustre.

Mrs. Madge Gibbons showed some excellent work—a Satsuma bowl in blue, red and green with white enamel flowers; a jardiniere in monochrome; a creamer and sugar in baskets.

Mrs. Roy Gleason's tea jar was skillfully designed and executed, a fern dish in narcissus in greens and white, a Satsuma tea pot in enamels.

Miss Mertie Halbert showed some splendid enamel work on Belleek and Satsuma in brilliant colorings.

Mrs. Aly Binney exhibited an artistic fish set in blues; a faience fruit dish in enamels; a sugar shaker in oriental design.

Mrs. W. T. Timlin showed a water pitcher in cosmos in pinks and green, simple but excellent in color and design; a large Satsuma box in enamels; a plaque in Japanese design.

Miss V. Harris showed a tea set, baskets of tiny flowers on a blue band, very dainty and attractive; a lemonade pitcher in baskets of fruit.

Mrs. J. N. Moore exhibited a large vase in a wave design in blue grey and green grey, one of the most admired pieces of the exhibit; a pitcher in cactus in pink and green; an odd Satsuma nut set in acorns, browns and dull blue.

Miss Pauline James' dresser-set in blues attracted much attention, both because it was so complete and so well executed; she also showed a pitcher in bramble brier, in warm ivory, lavender and green.

Mrs. Twyman showed a Satsuma vase with a gourd design in high relief, very striking; also a Satsuma bowl in enamels.

Mrs. L. O. Nutter's tea set in sunflower design was very attractive; a coffee set in bleeding heart; a beautiful poppy vase, with a soft grey background; and a large Belleek bowl in enamels.

Mrs. G. W. Smith's dinner service was delightful with its simple treatment of gold, yellow lustre and a touch of red in flower center; a tall vase in cactus, pink and green color scheme, was excellent; also syrup pitcher in baskets with enamel flowers.

Mrs. R. B. Osborne a bowl, butterfly on dusted crown, very good; a vase in Chinese lily.

Mrs. E. L. Pearson's dinner service in etched gold with enamel monogram was well executed; a coffee set in water lily design.

Mrs. J. H. Wernex showed a pitcher in pomegranates, very pleasing; two Satsuma boxes in dull tones of blue and green; a tea set in green gold and pink.

The color scheme of Mrs. T. C. Widick's electrolier was good, and a tea set of dainty enamel flowers on an ivory ground was well done.

Miss Halbert
Mrs. Gleason

Mrs. Gleason

Miss Halbert



Mrs. Binney

Mrs. Timlin

Mrs. Binney



Mrs. James

Mrs. Twyman

Mrs. Nutter
Mrs. Nutter

Mrs. Smith

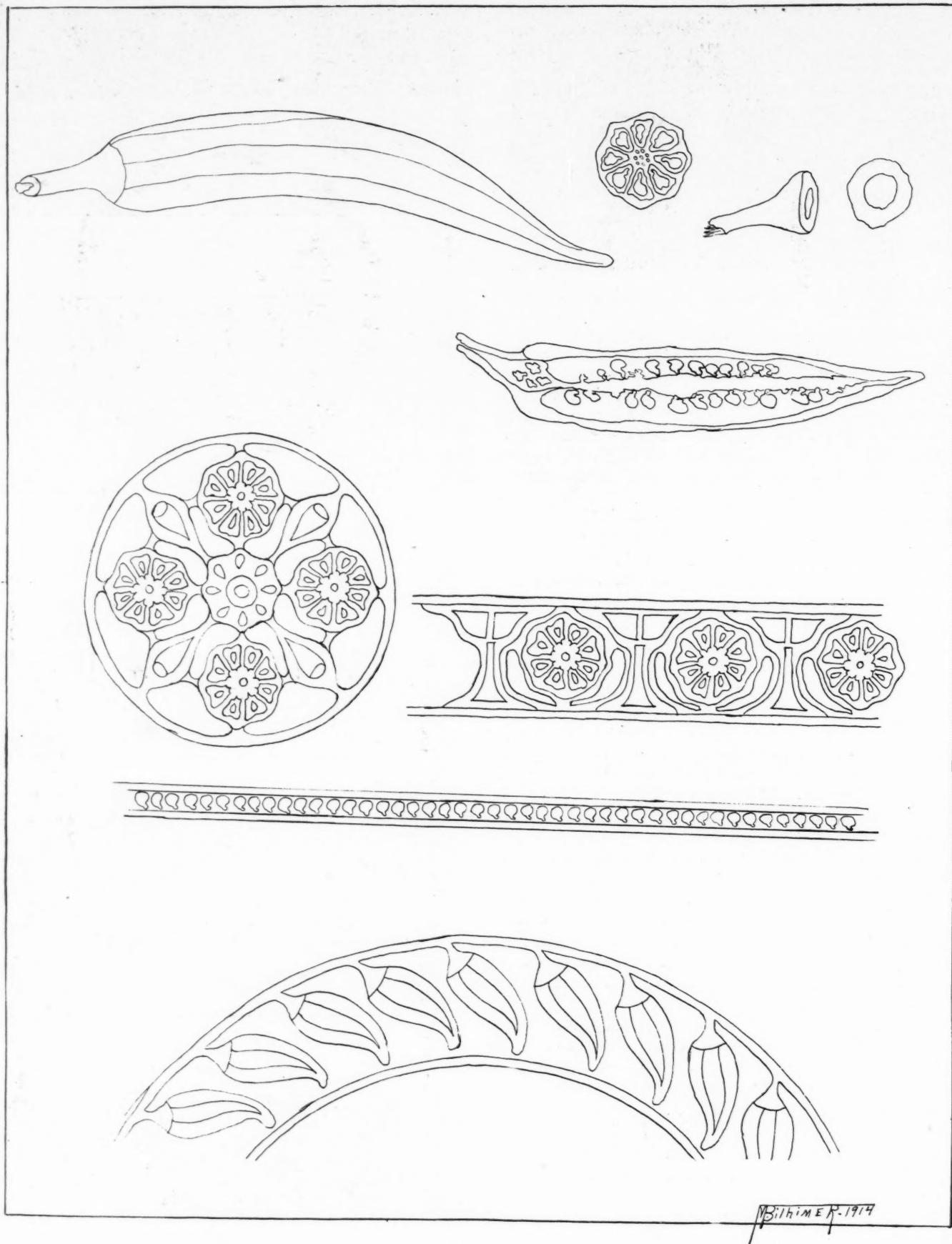
Mrs. Nutter

Mrs. Nutter
Mrs. Smith

Mrs. Osborne

Mrs. Pearson

Mrs. Osborne
Mrs. Pearson



STUDY OF OKRA POD WITH APPLIED DESIGN—M. BILHIMER

(Treatment page 187)

EXHIBIT OF KANSAS CITY KERAMIC CLUB

STUDY OF OKRA POD (Page 186)

M. Bilheimer

BOWL Designs. Narrow Border—Background, light blue tint. Seed forms, yellow enamel, gold bands.

Wide Border—Background, yellow tint. Leaf and stem forms, green enamel. Medalion—Background, light blue tint. Seed forms, blue enamel with gold in center. Gold bands.

Medalion—Bands, gold. Inside of seed forms in gold. Medalion, same as in border. Leaf forms, green enamel.

Plate border, three tones of green.

BREAKFAST SET (Page 188)

Mrs. J. N. Moore

OIL bands and dust with Water Blue. Oil darkest spaces and dust with Bright Green, the remaining forms dusted with Grey Blue.



SUN FLOWER

Maude E. Nutter

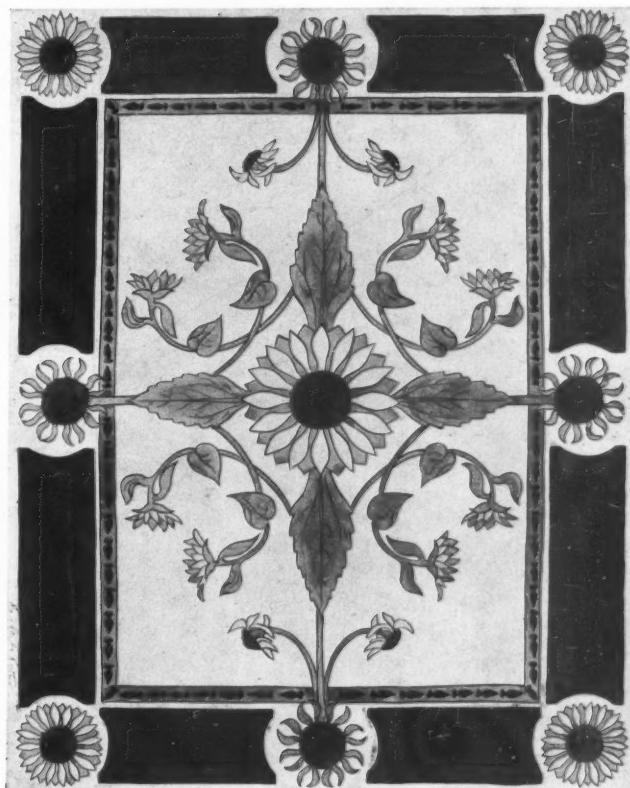
OUTLINE with Dark Grey and Yellow. Paint large flower with Albert Yellow and a little Dark Grey for light petals and for dark petals back of them use Brown Green and a little Yellow for Painting. Center is Albert Yellow and Yellow Brown. The smaller flower at the top is Brown Green, Albert Yellow and a little Yellow Brown. Leaves, Shading Green, a little Apple Green and Yellow Brown. Stems, Apple Green, Yellow Brown and Dark Grey.



SEDJI FLOWER POT

Carolyn M. Barker

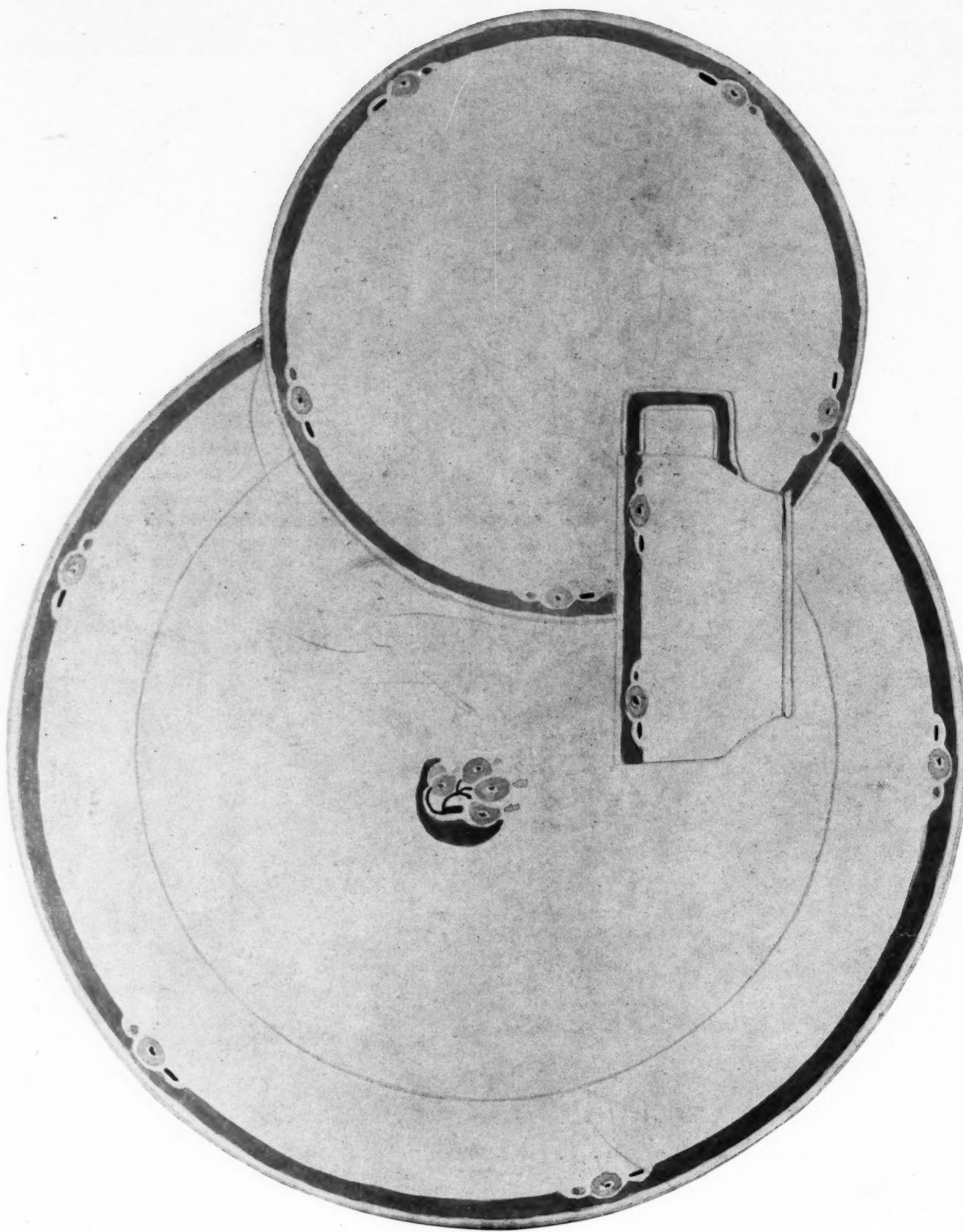
OUTLINE, Dark Blue and Black. Dark tone, Dark Blue, Brunswick Black, touch Deep Purple Enamel. Medium tone, Apple Green, Brunswick Black, touch Brown Green and Enamel. Light tone, Silver Yellow, touch Deep Purple and Enamel.



TEA TRAY—MAUDE E. NUTTER

Brown, Brown Green and Yellow. One-ninth size.

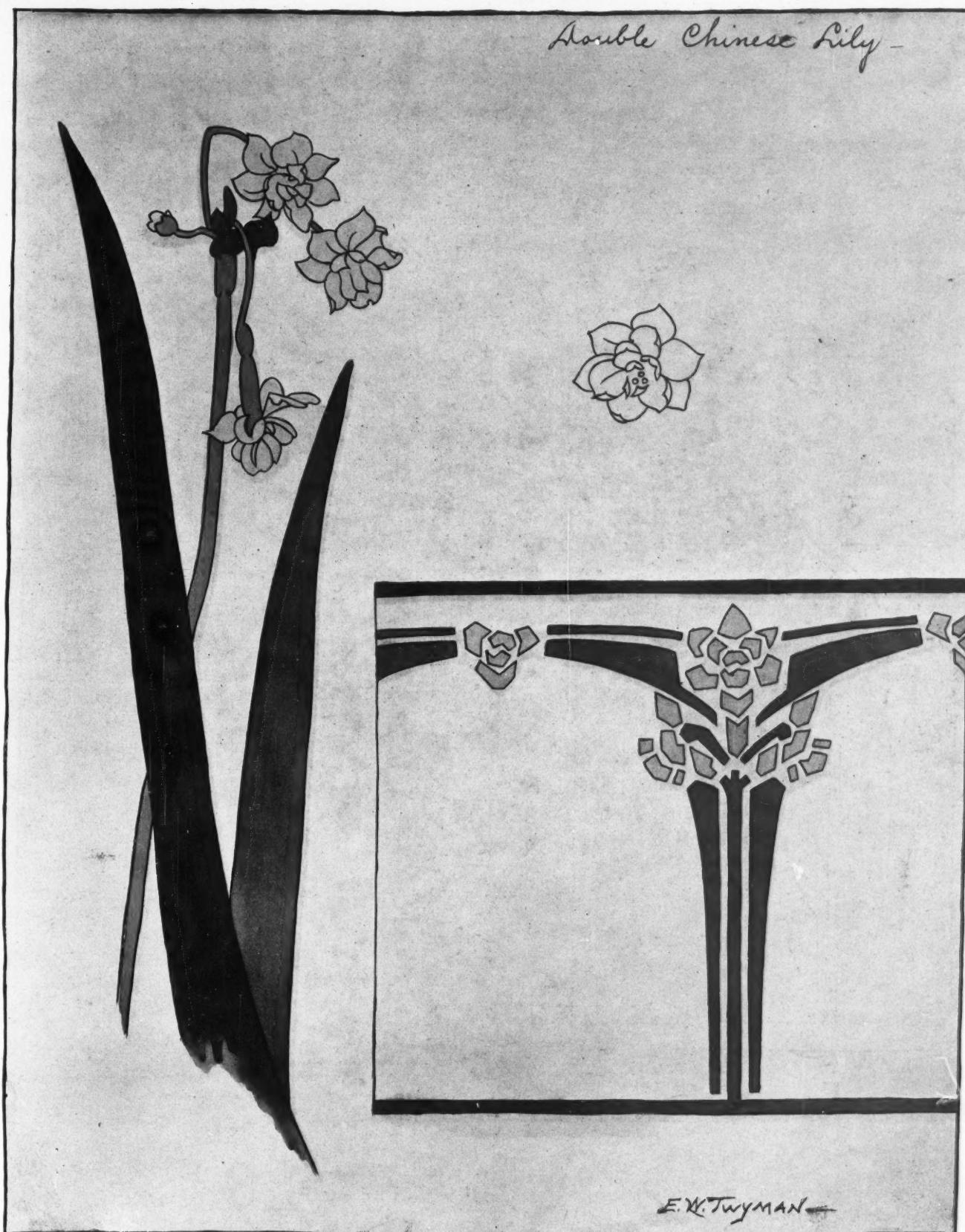
EXHIBIT OF KANSAS CITY KERAMIC CLUB



Kansas City Club Exhibit

BREAKFAST SET—MRS. J. N. MOORE. First Prize in Breakfast Set Competition

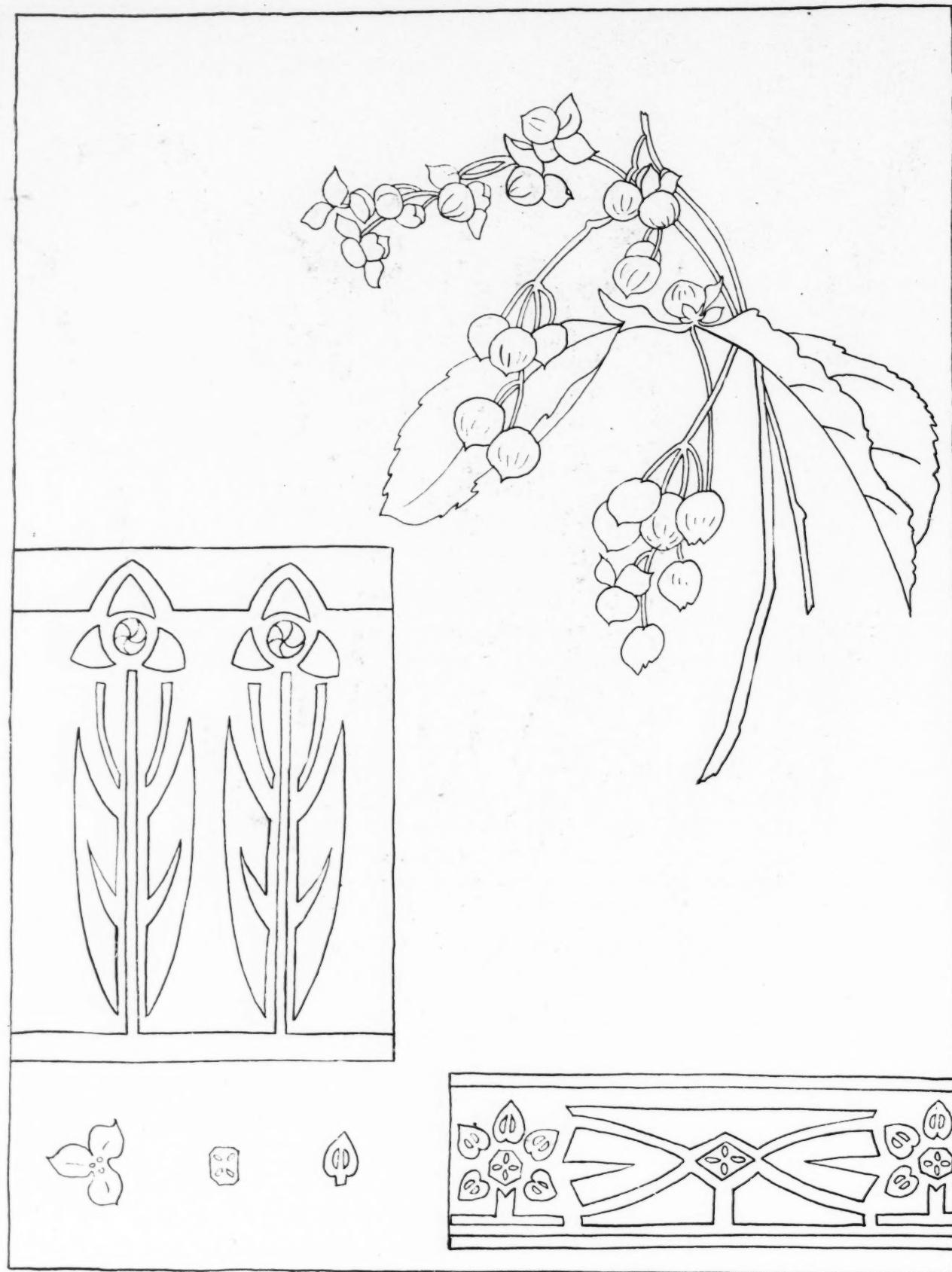
(Treatment page 187)



DOUBLE CHINESE LILY—E. W. TWYMAN

First Fire—Outline in black. Band at top, gold. Stem and band around bottom, gold. Second Fire—Retouch gold. Centre of flowers, yellow brown lustre. Outer petals, yellow lustre. Leaves and stems, Mason's light green lustre. Third Fire—Same as second.

EXHIBIT OF KANSAS CITY KERAMIC CLUB



BITTER SWEET—E. W. TWYMAN

Background, Dark Blue Enamel. Centres, Persian Red Enamel. Outside leaves of berry, Rhodian Red Enamel. Leaves, Blue Green Enamel. Band and stem, Gold.

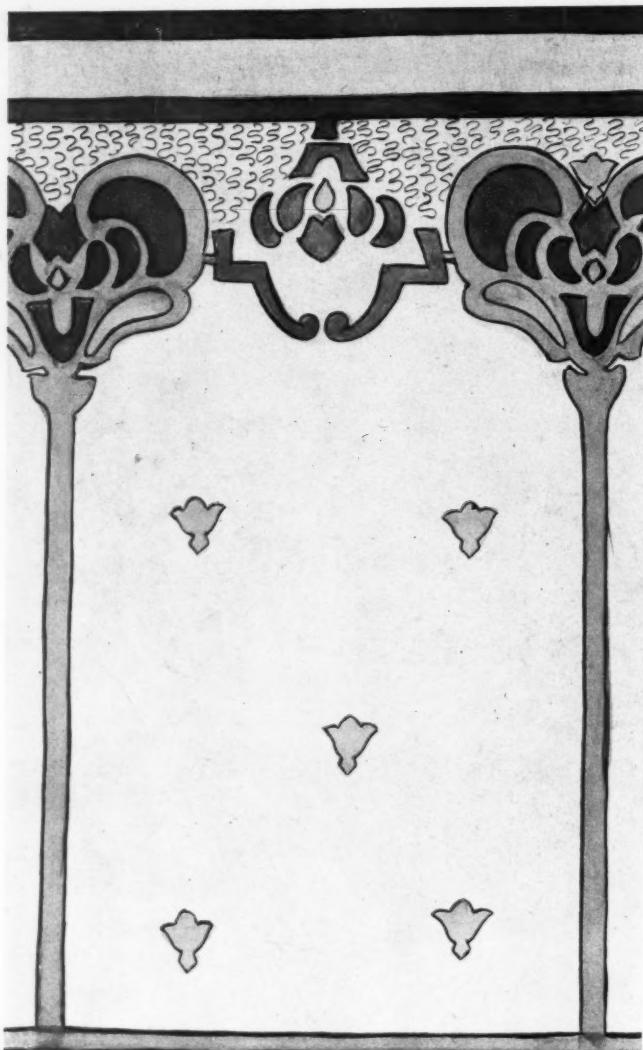
EXHIBIT OF KANSAS CITY KERAMIC CLUB



COFFEE POT—MRS. G. W. SMITH

In Light Green with White Gold. Flowers and leaves in enamel. Hearts on spout in White Gold.

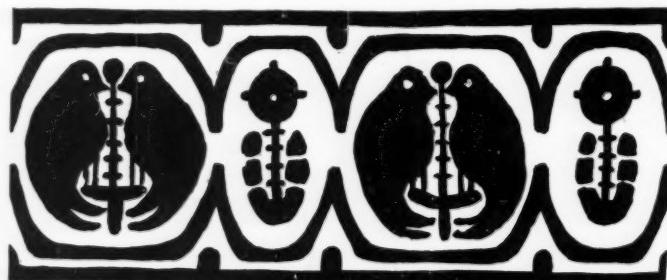
EXHIBIT OF KANSAS CITY KERAMIC CLUB



SATSUMA ENAMEL DESIGN, WISTARIA

Pauline Farmer James

OUTLINE, Black fire. Background back of design, stems, lower band and all-over medallions of Royal Green. Fire Two dark bands at top of Old Chinese Blue. Darkest part of design, old Chinese Blue toned into a lavender at bottom except two lower petals which are toned with brilliant Orange or Rhodian Red. Also center medallions are of brilliant Orange. Fire. Touch up enamels and black outline if needed. The wide middle band at top is of gold, also all-over scroll back of design.



BIRD BORDER—E. PHILLIPS



CHRYSANTHEMUM

Mrs. G. W. Smith

OUTLINE, Dark Grey and Yellow Brown. A thin wash of Albert Yellow for the lightest tones in flower, using it a little heavier with a little Yellow Brown for the warmer tones, and Brown Green for the cooler shadows. Yellow Brown and Albert Yellow for the center with touches of Yellow Red. Leaves, Apple Green, Albert Yellow and Brown. Green for lights, and Yellow Green and Dark Grey added for the darker tones. Stems, Apple Green, Albert Yellow and Brown Green.



BORDER FOR FRUIT BOWL

Emma I. Timlin

BANDS are pale soft yellow or gold. Peaches soft yellow, shaded with a little red. Grapes a dark dull blue. Leaves a dull olive green, with touches of red. Large flowers dull pink. Small flowers soft light yellow. Background dark olive green.

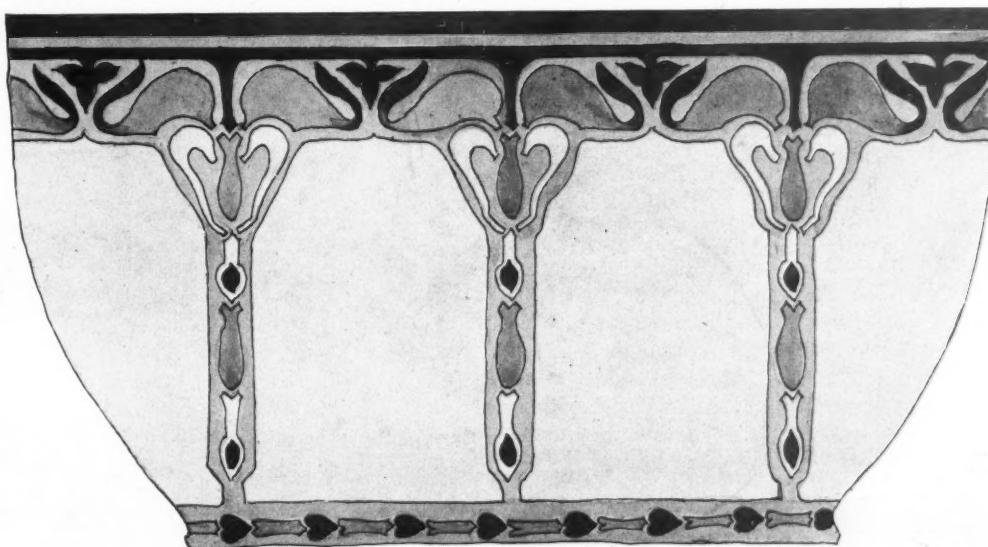


TEA SET, CHRYSANTHEMUM MOTIF—MRS. G. W. SMITH

OUTLINE with Dark Grey and Blood Red. Bands and triangular figures are Roman Gold. Flowers are painted with a thin wash of Blood Red and Rose. Small dots in center are Blood Red and a touch of Ruby. Stems and buds, Apple Green

and a little Yellow Brown. Leaves, Apple Green, Yellow Green Yellow Brown and Dark Grey.

Last Fire—Paint the background in the border back of flowers with Pearl Grey and Yellow Brown. Retouch Gold.

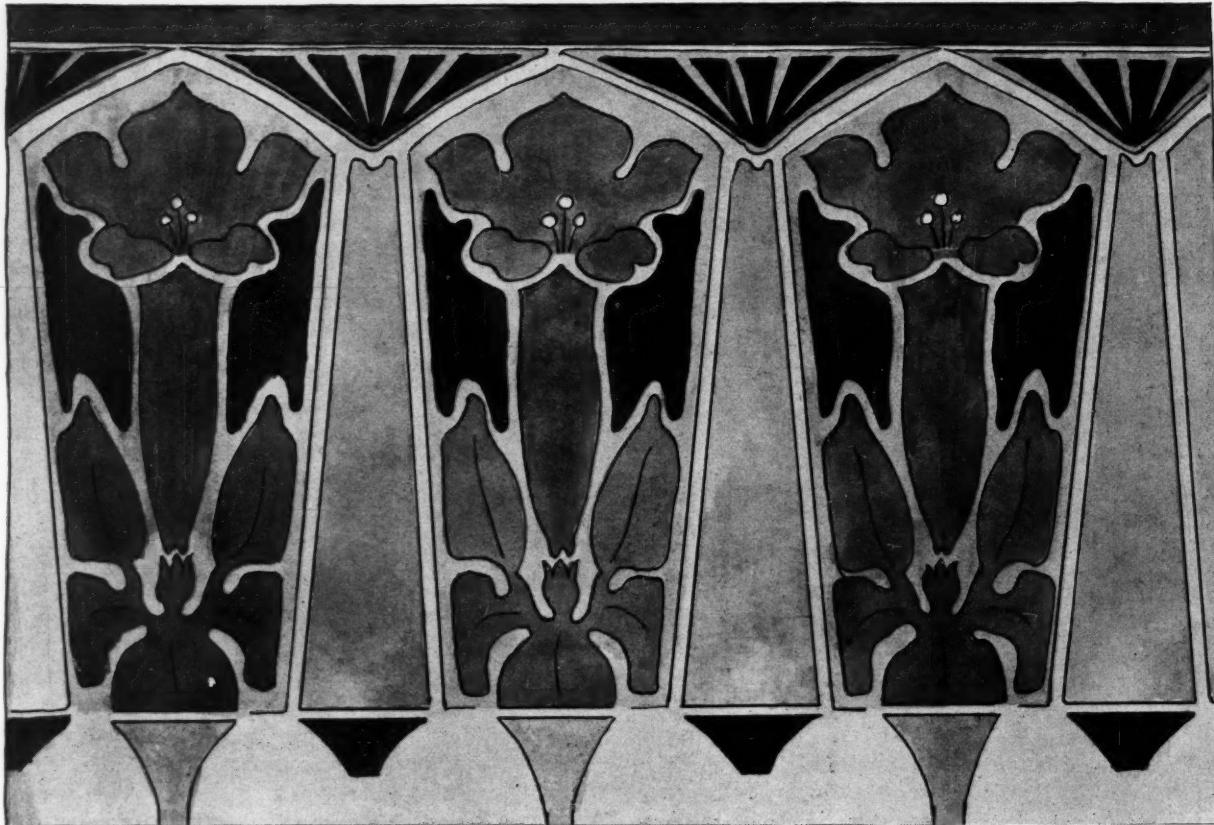


BOWL—H. W. CUTHBERTSON

OUTLINE with Black. Oil the second band from top and the small dark spaces in upright panels and lower band and dust with Coffee Brown. Oil band at top and the darker grey spaces in upright panels and lower band and dust with Florentine Green. Oil the large flower form in the border and

dust with 1 part Deep Ivory and 1 part Ivory Glaze. Oil the light spaces and dust with Yellow for Dusting.

Second Fire—Paint the dark ends of large flower form with Coffee Brown. Paint grey back with Pearl Grey, a little Dark Brown and Yellow Brown.



TRUMPET-CREEPER FOR JARDINIÈRE OR TALL VASE—MADGE L. GIBBONS

If outline is desired, use Dark Grey and Albert Yellow; the outline may be omitted. Oil the petals of the blossom and dust with Yellow for Dusting. Oil the calyx and dust with Deep Ivory. The leaves, stems and band at the top are oiled and dusted with Florentine Green, all of the darkest tones with Water Lily Green. The grey panel between flowers with 3 parts Pearl Grey, 1 part Dark Grey, 1 part Albert Yellow.

For last fire oil entire background, pad it until quite dry and dust with 3 parts Glaze for Green and 1 part Pearl Grey.

* * *

PANAMA EXPOSITION

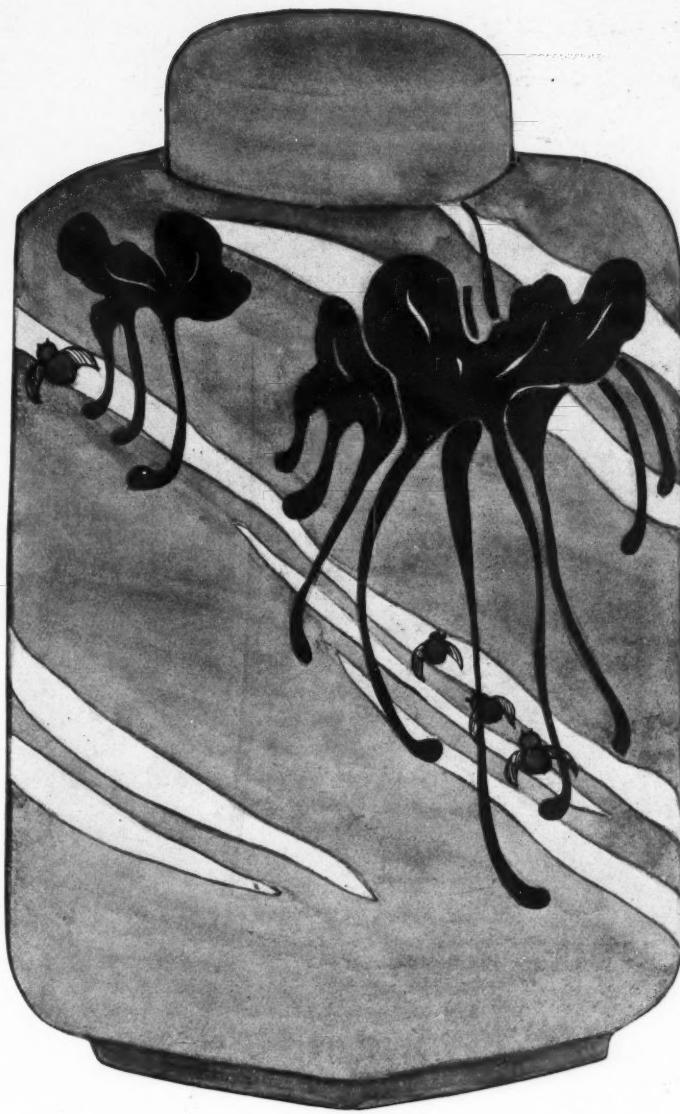
We have learned that the Panama Exposition managers have decided to have an "Arts and Crafts" section in which all the products of craftsmanship, as distinct from commercial work, will be exhibited together instead of being scattered among factory products, as had been planned before. We wish Ceramic Clubs would see their way to send some of their best work.



Mrs. Cuthbertson

TRUMPET CREEPER BORDERS AND UNIT FROM SEED POD—
MADGE L. GIBBONS

EXHIBIT OF KANSAS CITY KERAMIC CLUB



TEA JAR

Ruby E. T. Gleason

FIRST Fire—Paint sea plant Dark Green, bugs Blood Red and Black. Second Fire—Tone jar with two parts Grey Green and one part Royal Green. Dust with Grey Green. Clean out light streaks.

Third Fire—Tone jar with two parts Brown Green and one part Yellow Brown.



ANSWERS TO CORRESPONDENTS

L. McD.—Please give me directions for painting glass. Same gold as for china?

2.—For firing must the heat be the same as ordinary china?

3.—Can you put color on glass or just the gold?

4.—I want to paint geraniums in semi-conventional on a salad set, I want to do it in enamel, please tell me a red that will not fire out, it has been my experience in putting red and yellow on a design that the red fires out and leaves a flat yellow, I want a color that I can depend on.

5.—Can I successfully put matt color over a glaze color that has been tinted on and fired before?

6.—What is meant by over-glaze colors? What finish does it give?

7.—Tell me what silver to use. I have used Hasburgs White Gold, but it is a colorless white color.

8.—Please tell me of what use is the hole in the bottom of a marmalade jar?

1.—Glass is painted the same as china using color prepared specially for glass.

2.—Glass requires a very light fire you should just begin to see color come in the kiln, it is best to open the door for a little while after turning off the heat so it will not heat up any more.

3.—Yes, you can put color on glass.

4.—You ought to find a red enamel which will not fire out. Write to the teachers or dealers who have prepared enamels for advice about a good geranium red which will not fire out.

5.—Yes you can put a matt color over the glazed color, do not fire it very hot.

6.—Overglaze colors are those used by the china decorators, they are used over the glaze and so receive the name. Potters often paint the ware on the rough surface or biscuit and then the glaze is put on afterward and this is called underglaze work.

7.—If you want a white silver try some that is named "Silver"; you will find that it tarnishes very badly however.

8.—The hole in the bottom of the jar is placed there so the jam can be pushed up if you wish to remove it.

Benson, Neb.

1.—Will you kindly tell me if you can put fat oil over lustres?

2.—Can you put one lustre over another?

3.—Fully explain dusting.

1.—No you cannot.

2.—Yes, some very pleasing effects can be obtained in this way. The lustre must be fired before applying the next coat.

3.—Write to the Robineau Pottery Co. for a color chart of Mrs. Cherry's dry dusting colors. Directions for dusting are on the back of the card.

C. J. C.—Would it be possible to get directions for making burnished silver or have the directions already been given?

You will find formulas in *Keramic Studio* December, 1905.

S. M. K.—Will white gold fire over a painted background same as unfluxed gold?

2.—How do you mix dark blue enamel?

1.—No, it is best to clean out the color where the gold is to be.

2.—It is best to buy a mixed enamel ready for use as it is much less trouble and you are always sure of having the same color but if you prefer mixing it yourself you can do so by mixing the color you want with your regular painting and then add one-fifth Relief white.

D. B.—How early in the month do questions have to be received to be answered in that month's edition, if too late for same will they be answered in the next number or is it necessary to write again?

2.—Please tell me if enamels may be used successfully on German china, if so what makes of enamels and what grade, soft or hard?

3.—Are the Cherry enamels only for Satsuma or are they for white china also?

4.—Is Hancock's hard white enamel supposed to be prepared ready for use without the addition of anything when white is the color to be used. If a color is desired is it necessary to add anything except the powdered color to this enamel?

1.—Questions should be in by the first of the month or earlier, yes if too late they will be answered in the following issue.

2.—Yes, enamel may be used on German china but can only have one fire. The hard enamels are used.

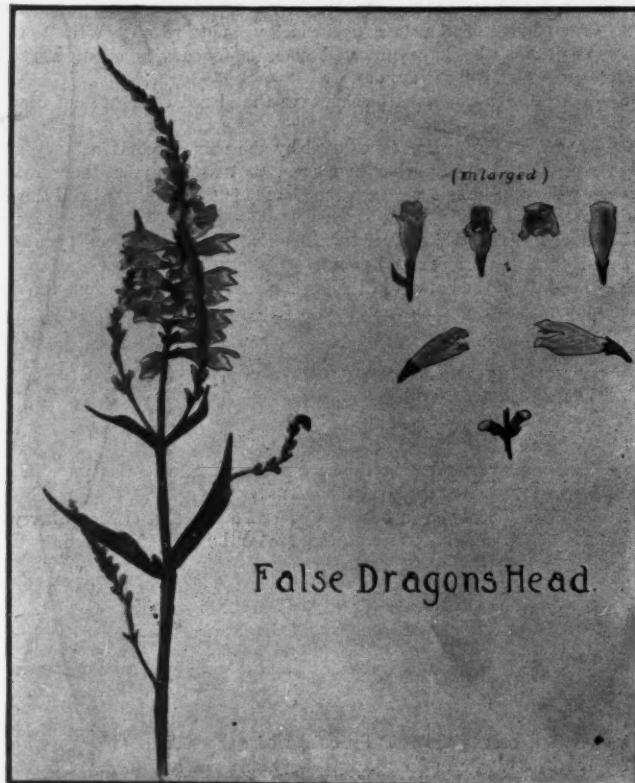
3.—The Cherry enamels are for china as well as for Satsuma.

4.—Hancock's enamel is not very satisfactory alone. Use 4 parts Relief White, 1 part Hancock's hard white enamel and a little Flux, add enough fat oil of turpentine to just moisten it (not enough to hold it together) and then use Lavender Oil for a medium. Any color may be added to this for light colors. For dark colors use the formula given in the answer to S. M. K.

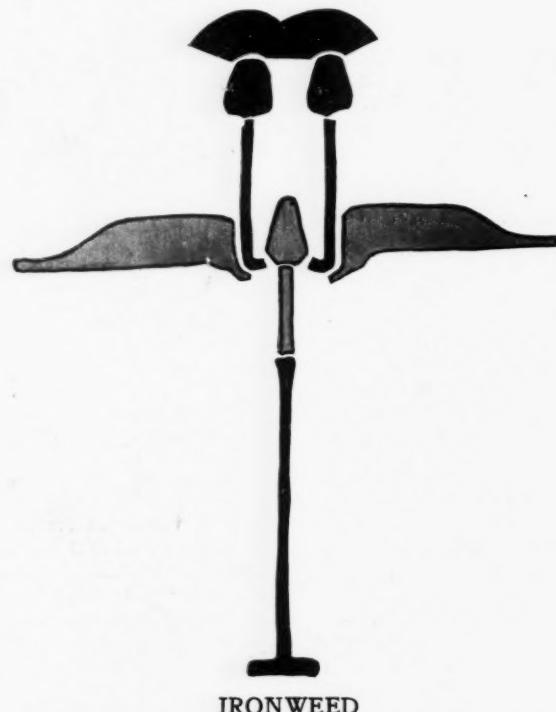
S. A. U.—Have all makes of German china a soft glaze and is it safe to use soft enamels on them?

Some makes of German china are softer than others, some like Favorite china have a hard glaze, somewhat similar to the French. If you use a make of enamels in which distinction is made between soft and hard enamels, you should of course use the hard in preference for hard wares, but remember two points about enamels. First: you may use indifferently soft or hard enamels on all really soft wares such as Satsuma, Sedji, or Belleek. Second: no enamels on the market prepared for the low temperature which china painters use in their kiln, will ever be perfectly satisfactory on hard china like the French, especially with repeated firings. At that temperature the hard French glaze fuses so little that it is impossible for enamels to get a good hold on it and they are liable to chip off. In order

to get really satisfactory enamel results on hard china, it would be necessary to have enamels specially prepared for a higher temperature than china painters use. The best you can do, if you use the enamels now on the market for hard china, is to take your chances and fire hard. But the wisest plan is to keep enamel work for soft wares which are best suited for it.



FALSE DRAGONS HEAD—MARY L. BERRY



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